

Over the next two weeks I ran into Gerard Malanga twice in the Eighth Street Bookshop, and he told me Andy would really like to do a Vietcong flag. Finally I said, "Look Gerard, I don't know too much about the Vietcong, and neither do you or Andy. But what we do know about are the American warmongers. So what I want is for Andy to take one of their idiot slogans and fuck it up any way he likes for our cover. That way any member of the American Legion could pick up a copy on a newsstand and maybe read it."



Andy finally did it with the image of the BOMB HANOI button repeated over and over again on a cover that functioned as a page of grungy looking stamps you could tear apart along the perforations and if you felt like it glue on a wall. When I gave Allen Ginsberg his copy, Allen's jaw dropped and he said, "What's this?" Then he turned it over, saw his name on the back and said, "It's all right, I'm in it."

Now we look to Warhol patron Philip Cortelyou Johnson and his early involvement with the Rockefeller's Museum of Modern Art; which opened on 11/7/29, just days after the Wall Street Crash that started the Great Depression for all but the rich insiders. Johnson received his art training at Harvard, under Paul Sachs, and Sach's classmate, Harvard and Oxford alum Edward W. Forbes. With funds raised from Carnegie and Rockefeller, the first Fogg/Harvard class in art and museum studies graduated in 1926.

Forbes ran Harvard's Fogg Museum from 1909-1944 while Sachs developed the education and training of future museum directors who'd fan out to museums everywhere. Like many old line Boston families, the Forbes, Cabots, Cushings, Welds, and Delanos had interests in the opium trade. Edward's father, William Hathaway Forbes had the funds to invest directly in Alexander Graham Bell and became the President of Bell Telephone from 1879 to 1887. William's mother, Margaret Perkins, was from another top China dope trade family.

On 3/30/2017 *The Harvard Crimson* quoted this passage from *The Imperial Cruise: A Secret History of Empire and War* , by author and historian James Bradley, "From Harvard, the opium trade spread throughout New England. Yale University's infamous Skull and Bone society was founded by William Huntington Russell, one of 13 siblings in the most successful family of opium dealers in America. Columbia's Low Memorial Library was also named after a key member of the family. Princeton's first large benefactor, John Green, funded his contribution through the opium trade."

In 1888, Harvard freshman Frank Mills told the *Boston Daily Globe* that, "Life at Harvard would not be complete until one had experienced some of the effects of opium."

Fogg trained museum managers were educated in the ideal of "public oriented" museums controlled by a trustee class--who would manage the tax and revenue benefits. Loner examples like Gallatin and Albert Barnes quixotically stood for a more individualistic model of quiet un-propagandized contemplation of art. This is still possible, with success perhaps more likely if kept small-scale.

Decades after Harvard, Johnson acquired a younger (by about 30 years) lifelong partner in David Whitney, who received a *Mao* from Warhol for Christmas in 1973. In later years Whitney would joke with Warhol about moving in with him after "Pop pops off".